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## NEW ETCHINGS BY HENRY FARRER.

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IN the etchings which Mr. Farrer has executed within the last two years he has aspired not only to attain a larger manner, but he has tended also towards a more material greatness,—that of size. Among these plates will be found some of the largest executed within late years (if we forget for a moment Mr. Haden's *Calais Pier*), and it may be said of them that they are worthy of their size. In subject Mr. Farrer has adhered tolerably closely to the theme that seems most dear to his heart,—scenes in New York Harbor or its vicinity. Of the fifteen plates now before the writer, ten belong to this category:—*Sunset, New York Harbor* (1879, 12" × 8"); *On Buttermilk Channel* (not dated, 12" × 8"); *Gravesend Beach* (1880, 7 $\frac{1}{8}$ " × 4 $\frac{1}{8}$ ""); *At Red Hook* (1880, 9 $\frac{3}{8}$ " × 4 $\frac{1}{2}$ ""); *Off Quarantine* (1880, 7 $\frac{1}{8}$ " × 5"); *Morning on the River* (1880, 7 $\frac{1}{8}$ " × 5"); *On the Shore, Staten Island* (1880, 12" × 8"); *The Old Ferry Bell* (1880, 7 $\frac{7}{8}$ " × 12"); *Evening near a Fishing Station* (1880, 12" × 8"); and *Sunset, Gowanus Bay* (1880, 9 $\frac{7}{16}$ " × 6 $\frac{7}{16}$ ""). That Mr. Farrer has preserved in these plates (even if he has not been equally happy in all) the poetical sentiment for which he is noted, and that in his striving for breadth he has lost nothing of his delicacy, nor impaired the subtlety of his effects, is apparent from the last of the list, which is herewith published. Of the five plates which remain to be mentioned, four—viz. *Twilight* (1880, 6 $\frac{7}{8}$ " × 5"), *The Lighthouse* (1880, 5" × 6 $\frac{7}{8}$ ""), *Woods in Winter* (5" × 6 $\frac{7}{8}$ ""), and *The Last Walk in Autumn* (not dated, etched surface, 6 $\frac{1}{8}$ " × 4 $\frac{1}{2}$ "")—are destined to form part of the illustrations of a book of poems, about to be issued by Messrs. James R. Osgood & Co.; and the fifth, the largest in size of all Mr. Farrer's works, has been published by Messrs. H. Wunderlich & Co. This plate, entitled *On the Hillside*, is dated 1880, and measures 17 $\frac{7}{8}$ " × 11 $\frac{7}{8}$ ". Curiously enough, it betrays the artist's early schooling much more than any of the other etchings under consideration, but this does not in any way detract from its artistic qualities. One would wish for a little more lightness in the distance, which would give a better relief to the magnificent study of a gnarled old tree in the left foreground; but altogether this plate is a most splendid specimen of the etcher's art, and certainly the most ambitious effort yet put forth by any of our painter-etchers.

S. R. KOEHLER.

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## VIEW OF DORDRECHT.

PAINTED BY JAN VAN GOYEN. ETCHED BY L. FISCHER.



JAN JOZEFSZON VAN GOYEN, one of the best of the Dutch landscape-painters of the sixteenth century, was born at Leyden, January 13th, 1596, and died at the Hague in April, 1656. He studied with Schilperoord, Isack Nicolai van Swanenburgh, de Man, Klok, and finally with Willem Gerritsen te Hoorn. "All these masters," says Vosmaer (see *Zeitschrift für Bildende Kunst*, Vol. IX. pp. 12–20), "did not spoil him; he retained his native talent, and developed it independently; he painted as the bird sings." The view of Dordrecht, here reproduced, well sustains the reputation of the artist. Even in the translation it is wonderfully airy, luminous, and rich in color. Ludwig Hans Fischer, the etcher, was born March 2d, 1848, at Salzburg, and studied landscape-painting under Lichtenfels, and engraving under Jacoby at the Academy at Vienna. He also received instruction in etching from Unger. The original from which the accompanying plate was executed is in the Academic Gallery at Vienna, and is signed VG. 1648 on the large sail-boat in the foreground.

S. R. K.